

Frozen Moments (Tbilisi, Jul 22–25 10)

Nini Palavandishvili

Frozen Moments: Architecture Speaks Back

July 22–25, 2010, Tbilisi, Georgia

Research & Leisure

The former Ministry of Highways of the Soviet Republic of Georgia

Public Opening: Art, architecture, talks, concerts, field trips, and more

A project by Joanna Warsza

Artists, academics, architects, curators, economists, and residents of Tbilisi in a context-responsive summer art project in the time between the former Ministry of Highways of the Soviet Republic of Georgia and the future headquarters of the Bank of Georgia:

Vahram Aghasyan, Ayreen Anastas, Ei Arakawa, Ruben Arevshatyan, Bettina Atala, Daniel Baumann, Alena Boika, Rene Gabri, Bouillon Group, Daniel Birkenmayer, George Chakhava, Josef Dabernig, Kote Jincharadze, Didier Fiuza Faustino & Mathieu Herbelin / Mésarchitecture, Yona Friedman, William Hollister, Zurab Jalaghania, Nana Kipiani, Eva Khachatryan, Agnieszka Kurant, Nikoloz Lutidze, Nini Palavandishvili, Gela Patashuri, Lali Pertenava, Richard Reynolds, Georg Schöllhammer, Slavs and Tatars, Sophia Tabatadze, Nienke Terpsma & Rob Hamelijncx / Fucking Good Art, Wato Tsereteli, Urban Research Lab: Gio Sumbadze, Ani Chorgolashvili & Rezo Glonti, Greg Lindquist, Tamuna Karumidze, Neli Zedgenidze & Koka Ramishvili; Urban Reactor, Jan Verwoert & Melinda Braathen, Vladimir Volnovik, Aleksandra Wasilkowska, Martin Zet

The Caucasus speaks with frozen moments. With the fall of the Communist regime, trains stopped mid-route, the cable car over one of the canyons of Tbilisi was abandoned halfway, and the housing estates of the never realized future in Mush found temporary settlers. The heritage of Soviet architecture in the region has revealed its anticipatory potential of multiple secondary uses, creative economies, and the sustainable and self-organizing policies parallelly present in the cultural discourse nowadays. The Former Ministry of Highways of the Soviet Republic of Georgia, erected in 1975 by architects George Chakhava (1923–2007) and Zurab Jalaghania is one of the most stunning

buildings in the world. An example of a realized utopia (a utopie réalisable), it has been productive of an augmented reality, blending the image of the future under Communism with organic, palimpsestic architecture and the concepts of a continuous, non-master-planned environment. This three-day residency of Caucasian and international artists, architects, curators, academics, and of the Tbilisi public will offer rich and fascinating sessions of research and leisure around the multiple variations of this heterotopic place. The program includes talks, workshops, art and architecture, concerts, field trips, and roof parties. The point of departure refers to the poetics of frozen images, with its inherent potential of past and future meanings — whether the legacy of modernism, a moving and walking city, plug-in concepts, 'back-to-the-future' policies, and much more. For three days in July this fantastic building will become a diagram for various horizontal contributions, where one spontaneous act may radically change the project. This will also be the only public opening of the building before its renovation as the future headquarters of the Bank of Georgia. Come join us in Tbilisi!

The team of initiators: Vahram Aghasyan, Daniel Birkenmayer, Eva Khachatryan, Nini Palavandishvili and Joanna Warsza

On-site talks curator: Eva Khachatryan

Design: Kasia Korczak

Producers and coordinators: Julia Missala, Gela Patashuri and Lali Pertenava

Produced by Other Space Foundation and the Laura Palmer Foundation

Warsaw, in collaboration with GeoAIR Georgia & AICA Armenia, Institute for Real-Estate Economy and Project Management, Biberach, Germany

Sponsored by The Ministry of Culture of the Republic of Poland the

City of Warsaw, in collaboration with the City of Tbilisi,

Transkaukazja, with the support of the Culture Programme of the European Union

Main Partner: Bank of Georgia

www.laura-palmer.pl

ruinsofourtimes.wordpress.com

Reference:

CONF: Frozen Moments (Tbilisi, Jul 22–25 10). In: ArtHist.net, Jul 14, 2010 (accessed Aug 5, 2025),

<<https://arthist.net/archive/32827>>.